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of parks and other improvements, consulted the sculptor, Bela L. Pratt, one of the most successful of the former pupils of Saint Gaudens, who gave his hearty co-operation. With no understanding that a job was involved but simply out of interest in a technical problem, Mr. Pratt studied the situation and promptly decided, with the trustees, that it would be better to leave the pedestals vacant rather than to overtop them with tall figures. As an alternative he proposed the possibility of taking out a portion of the center of each block and placing in the niche thus created a seated figure, whose head would rise not more than two or three feet above the level. Asked to show proof that such statuary would not clash with the ironwork when seen from the street, Mr. Pratt affixed photographs of his clay sketches to an enlargement of the front of the Library, made exactly to scale. The effect was so favorable that the trustees reversed their decision and entered upon the arrangements that are now in process of execution.

Mr. Pratt's figures, which are to be ready in 1912, represent on the north side, Art; on the south side, Science.

The preliminary sketches show the delicacy and intimacy of modeling that is not only characteristic of this sculptor but that is particularly appropriate to the adornment of a Renaissance building. Bronze lamps will be placed on either side, tablets on the ends of the pedestals, and on the marble blocks themselves will be inscribed the names, respectively, of Phidias, Scopas, Praxiteles, Michael Angelo, Raphael, Titian, Rembrandt and Velasquez, and Newton, Darwin, Franklin, Morse, Pasteur, Cuvier, Helmholtz and Humboldt.

It is purposed a little later to erect in Copley Square a memorial to Edward Everett Hale, the sculptural work also by Mr. Pratt. Sooner or later some rearrangement of the central space, which is now badly divided, will have been selected from among the many architectural projects that have been submitted. The liberty of individual property owners to install disfigurements will doubtless be checked more effectively in the near future, when Copley Square will at last be more nearly what the man in the street now supposes it to be—a notable example of intelligent regard for decencies and beauties of appearance.

THE ART MUSEUM AND THE PUBLIC SCHOOLS

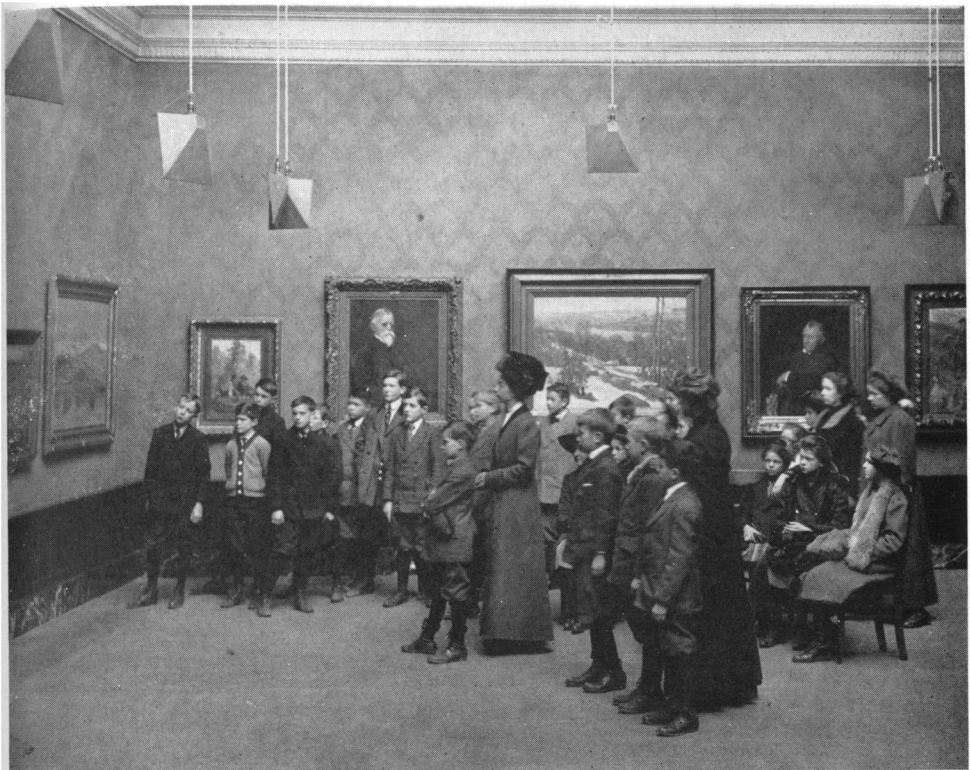
BY EVANS WOOLLEN

PRESIDENT OF THE ART ASSOCIATION OF INDIANAPOLIS

TOLSTOY complains of art that it is undemocratic. There would be more truth perhaps in the complaint that the art museum has been undemocratic. At any rate there is distinctly a movement for the democratization of the art museum and it seems well under way. That the Indianapolis museum should not be behind in this movement is peculiarly appropriate inasmuch as most of its considerable possessions have been acquired

with the money bequeathed it by one who was distinctly of "the people."

John Herron was a plain man who accumulated his fortune by hard economies. His life did not touch the lives of the members of the Art Association of Indianapolis. It is interesting, is it not, that he should have left that fortune for the enlargement in his community of the mission of the beautiful? It is doubtful whether he saw much of



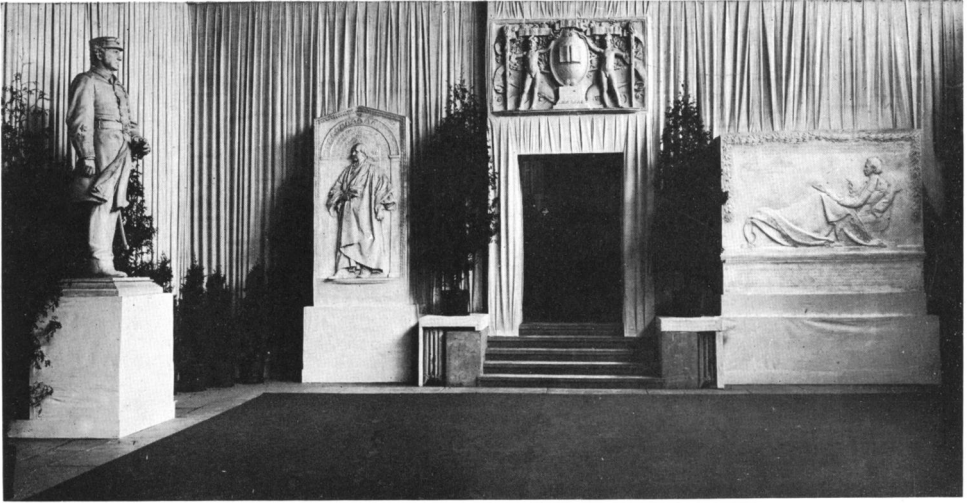
SCHOOL CHILDREN VISITING THE JOHN HERRON ART INSTITUTE

the beauty about him, but all the more we like to think of Bishop Quale's beatitude: "Blessed are those who help us to see." Because its endowment was thus derived the John Herron Art Institute endeavors to labor in social service, ministering as nearly as possible to all the people. How?

The General Assembly of Indiana last year enacted a statute whereunder the Board of Commissioners of the School City of Indianapolis must turn over to the management of the John Herron Art Institute one half cent on each one hundred dollars of the city's taxables. In return the Institute has undertaken to admit to its museum without charge all the teachers and pupils of the city; to provide in the museum or in the public schools illustrated lectures for school children; to instruct at half the usual rate the teachers of the city in the teaching of drawing and design; and to in-

struct without charge fifty picked pupils in drawing and the applied arts.

Some seventeen thousand pupils, accompanied for the most part by their teachers, have been admitted to the museum during the past year. The most notable of the transient exhibitions during that time was a memorial exhibition of the sculptured work of Augustus Saint Gaudens. It will be recalled that the exhibition was assembled at the Metropolitan Museum in New York and was afterward seen in Washington, Pittsburgh, and Chicago. To the end that its message should be delivered throughout Indianapolis, employers, at the instance of the Institute management, bought and distributed some sixty thousand tickets to their employees. And the tickets were used. Scores of talks in interpretation and appreciation were given by the Director of the museum, Mr. William Henry Fox, throughout the city and



THE SAINT GAUDENS EXHIBITION AT THE JOHN HERRON ART INSTITUTE

surrounding towns. Other scores of informal talks by docents were given in the presence of the sculptures. And the worthy interpretation and appreciation did not come only from the Director and the docents. Much came from the employees and school children. Could anything, for instance, about Saint Gaudens' Puritan be more searching than this from a workingman to his companion: "The old fellow's coming right along, ain't he? And you can't stop him." And

could anything about Sargent's painting be more searching than this from one whose companion had remarked that Sargent's portrait of Riley (one of the Institute's treasures) did not look like the Riley he had seen on the street. "Well, it looks like the Riley who wrote the poems, anyhow."

That remark meant "acquaintance with" and not merely "information about" Sargent's work. And that, of course, is the fundamental distinction



PICTURE GALLERY

THE JOHN HERRON ART INSTITUTE

between "Je connais" and "Je sais" about which Dr. Benjamin Ives Gilman has written illuminatingly in connection with the plans for the new Boston Museum of Fine Arts. Those who go about the John Herron Art Institute's museum with the children are expected to keep in mind that distinction, and its importance is much in the minds of those in charge of the instruction in the Institute's school.

The instruction is along two lines. First, it is designed to accomplish locally what the National Art School at South Kensington has accomplished so notably through half a century for Great Britain, namely, the training of school teachers in the teaching of art. Second, it is designed to carry forward selected pupils whose special aptitude cannot be adequately developed in the course planned for the majority of children.

The purpose is to contribute in these two ways the facilities of a well-equipped museum and art school to that better training of the oncoming generation in the fine and industrial arts which will make for good taste and enjoyment of the beautiful and for industrial supremacy and will make against the art that is merely "the amusement of dilettanteism and the adornment of luxury."

That the importance culturally of such training has not been fully realized is seemingly becoming the quite general view of educators. Indeed, President Eliot said in an address at the Boston Museum not long ago: "The study of drawing, of water colors and of modelling should not be regarded as a fad or as superficial. In our education they are more valuable than nine-tenths of the work done in our public schools. Through the senses we obtain the power of observation and expression."

And the importance industrially of such training is much in the minds of those familiar with the intimate relationship in European countries between their educational methods and their ascendancy in the industrial arts. As Sir C. Purdon Clarke has said: "In classes of merchandise dependent on art knowledge there is much to be done before

our designers can compete with their European rivals." It is interesting, too, that it was the Englishman's lack of art knowledge, mortifyingly apparent in the competition with commercial designers and artisans at the Hyde Park Fair of 1851, that led to the reorganization of the South Kensington institution from which, after it had modified the whole aspect of British industry, Sir Purdon came to the Metropolitan Museum in New York.

Dr. James P. Haney, another New Yorker whose knowledge of the subject is abundant and who was then Director of Art in the public schools of New York, once said in effect that what New York most needed educationally was a municipal art school. And that is what the plan here sketched contemplates for Indianapolis—a municipal art school.

AMERICAN ILLUSTRATORS' EXHIBITION

An exhibition of original works by American illustrators is making a circuit of western cities. This exhibition was assembled by the Society of Illustrators of New York and is sent out by the American Federation of Arts. It opened on November 5th in the Carnegie Institute, Pittsburgh. In December it will be shown at the Art Museum of Cincinnati, and from there it will go to the John Herron Art Institute, Indianapolis; the City Art Museum, St. Louis; to Denver, Minneapolis, and Chicago. It comprises 189 works, many of which are in color. Among those represented are E. L. Blumenschein, R. B. Birch, Appleton Clark, F. S. Church, Charles Dana Gibson, L. W. Hitchcock, S. de Ivanowski, Arthur I. Keller, the Kinneys, Louis Loeb, F. Louis Mora, Joseph Pennell, Frederic Remington, F. Walter Taylor, A. B. Wenzell, F. C. Yohn, Maxfield Parrish. The character of the work is varied, but a high standard has been maintained. In the field of illustration American artists have made special contribution, but they have received comparatively little honor. It is hoped that this exhibition will awaken interest and increase discriminating appreciation.